Hooper Mary A. (871)

Boston June 20/76

June 22/76.

The Photograph was much injured in the Mail.

Mr

Mr Wm. Mac Lord.

Recd. June 22/76

The photograph arrived Friday last, and I am sorry to say in rather a forlorn condition. the board being cracked in several places, and the picture unfortunately following the shape of one of the broken places, from the top to the bottom, across the figure of the boy; when received it was entirely bent over to the back - Had I realized the size, I should have wished it sent by express - I am indeed sorry, as you evidently took great pains to pack it nicely, and also in selecting the copy which is very clear and distinct - please

accept thanks for all the trouble you have had.

I am extremely fond of pictures, and have quite a collection of photos from nice paintings. I may call upon you again, should I hear of any that you have for sale. I learned of the "Chierici" through a friend who visited your Gallery.

Trusting to be more successful in the next attempt, and thanking you once more, I am

truly yours

Mary B. Hooper

29 Concord Square
Boston June 20th '76

Winthrop Robt. (873)

Brookline. Mass

June 21. 1876.

June 23/76.

Encloses a letter from Admr Thatcher with regard to the Knox Portrait.

Copy of the letter filed with this.

COPCORAN GALLERY OF ART
WASHINGTON, D. C.

Return, if not called for in 5 days.

Volkmar Chs. (872)

Baltimore June 22/76

June 23/76.

Has sent his picture "A Ford on the Aumance near Vichy. France"
price $300

Rec'd Weber June 23/76

Baltimore June 22. 76

Dr. W. Macleod

Dear Sir.

My painting has been shipped at once, I have also had enclosed two of my etching (not trial & butter) exhibited in Paris in the Salon of last year, which I hope you will give me the pleasure of accepting. The subject of my painting is "Gue Sur l'Aumance" A Ford on the Aumance near Vichy France, Going to Europe I have reduced my price to $300.00 So is hoped that you will receive it in good order

Very truly Yours

Chas. Volkmar Jr.

873

Rec'd Wk'd June 23/76

Brookline,
Mass.
21 June, 1876.

Dear Sir,

Agreeably to my promise last week, I inclose a letter which my friend has received from Admiral Thatcher of our Navy, in regard to the portraits of his grandfather, Genl. Knox. I think it will furnish you all the information you desire, & from the most authentic source.

I must request you to re-

-turn the letter to me, after you have copied the whole, or any part of it, at your pleasure.

Yours, truly,

Robt. C. Winthrop.

Wm. MacLeod Esq
Curator,

(Copy)

Winchester.
June 16. 1876.

Dear Sir.

Yours of 8th inst: would have met with early attention, had I been at home; having this moment returned I hasten to reply to your favor.

With regard to the portrait of Maj: Genl Henry Knox now in "Faneuil Hall": I beg to say that it was an original by Stuart given by the family to the City of Boston, and I am not aware that Stuart ever painted any other of him. Copies have from time to time been taken from that now on the walls of Faneuil Hall.

The first copy that I know anything of, was taken by Hoyt for the family then occupying the old Mansion house of the General at Thomaston Maine, and remained there some years, or until the decease of my mother who was his eldest daughter, when it

came into my possession, and is now hanging in my parlor. I am aware that a copy was also taken from the original for the State House at Augusta Maine in conformity with a resolve of the Legislature of that State, but the sum appropriated by said Legislature, was so small, that only an inferior artist could be procured. I have seen it in the vestibule of that State House and consider it a complete failure. I have also in various places seen the result of sundry other similar attempts to copy from the original, all of which are in my opinion perfect failures to reach Stuart either in delineation, expression or colouring.

The copy in my possession by Hoyt is considered as a complete success.

Many years ago I heard of a portrait of the General at Trenton N. J. in possession of a lady (one of his admirers) taken during the occupation of that State by our forces under "Washington" but I know nothing of its merits. I am of opinion that the original never was carried out of Boston and certainly never hung on the walls of his house in Maine.

I can only say in closing, that the party at the South is undoubtedly misinformed in relation to Stuart's painting of Knox.

With great respect
I am dear Sir, Truly yours,
(Signed) Henry Knox Thatcher

Wm G. Brooks Esquire,
71 Hancock St.
Boston.

Thatcher

Henry Knox

Winchester

June 16. 1876.

Copy of letter.

To H. G. Brooks

Boston.

With regard to the original portrait of Gen Knox by Gilbert Stuart. and the copies made from it.

Walters W. J. 874,

New York June 23/76

June 26/76

Asks to have the "Bull fighters story" sent to Mr Avery.

✓

Recd. June 26/76

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, 23rd June 187

Mr M McLeod

Dear

I forgot until I came here today to ask you to send the "Vibert" book to Mrs P Avery 88 Fifth Avenue — please send it Monday as they appear to want it at once

Respectfully

W J. Walters

Oakesmith (875)

Mrs Augusta.

Hollywood N. B.

May 17. 1876.

May 22/25/76.

With regard to the Portrait of Genl Knox,

✓

COR COORAN GALLERY OF ART
WASHINGTON, D. C.

Return, if not called for in 5 days.

875

Recd May 22./76
Ans. June 25/76

Hollywood Carteret Co
N. C. May 17th 76.

William MacLeod Esq
Curator of Corcoran Gallery of Art
Washington D. C.

Sir, I wrote you on the 11th inst forwarding you credentials of the Knox picture, which I presume you have received in this. The case was shipped from here to Goldsboro by the A & N. C. R R charges 95c. paid by me, as per enclosed Receipt, thence it was shipped by the Wilmington, Columbia & Augusta R R and connections to Baltimore, charges 91c. as per F. W. Slocum, Agent's ~~receipt~~ letter herewith, by which you will see it is to be forwarded from Balto to Washgt by the Balto & Ohio R. R. Contentions among the R R. render it impossible as you will see to ship through at present. There will be about $1.50 due for freight &c when it reaches the Gallery which sum I enclose & will feel obliged if you will pay. If the picture has not reached you on receipt of this, kindly have inquiries made of the Baltimore & Ohio R. R. Hoping soon to hear of its safe arrival. I am Sir,

Very respectfully

Augusta Oaksmith.

Excuse Stamps as I am out of change.

Mr Oakshott
May 22d

Oakesmith (876)

Mrs Augusta

Hollywood N. C.

June 27. 1876

June 29
July 1/76

With regard to the Portrait of Gene Knox.

✓

COLCORAN GALLERY OF ART
WASHINGTON, D. C.

Return, if not called for in 5 days.

876

Rec'd June 29/76
Ans'd July 1st "

Hollywood, N. C. June 27th 76.

Mac Leod Esq
Curator of the Corcoran Gallery of Art
Washington, D. C.

Dear Sir,

I have received with considerable surprise your communication of the 24th inst. I cannot accept the verdict of the Art Committee to which you refer as to my portrait of Genl Knox. It was pronounced a genuine Stuart by Mr Bryan (Collector of Bryan's Gallery) who my husband regards as one of the best art critics this country has ever produced. I shall feel obliged if you will forward for my inspection the letters to which you refer as "satisfactory evidence" & I will return them immediately.

We submitted full and sufficient proofs that this picture was the family portrait of Genl Knox, and that all the traditions of the family were that it was painted by Stuart. A careful study of my picture, and a comparison with the Samuel Hall portrait will convince a competent judge that my

portrait was the "study" for the Famed Stuart portrait, and not a copy from it. And the hypothesis that Gen Knox would have got some one else to copy the portrait for which he sat to Stuart is a strained one, especially when the most reasonable presumption is that Stuart agreed to give one portrait to Gen Knox in consideration of his sitting to him for a Portrait for which he Stuart expected to be well paid for a public Gallery. I presume it would be useless for us to offer you any more of our paintings which are for Sale. One of them is now in Washington a Portrait of De Launay last Governor of the Bastile by Chardin. We also have the only Sorrego Di Credi in this country. A. Bonaggio, A Jenuis, a Paul Veronese and over 30 other originals. Please oblige me by sending me the letter regarding my "Stuart" which I will immediately return. Yours Respfully,

Augusta Oakesmith.

P. S.

My husband who has lived many years on the Continent has the reputation of being the best judge of paintings in this State, and he says he will stake his reputation upon my Stuart.

Trustees. Bd of. (877)

June 28. 1876.

The Gallery to be opened at 9 A. M. & closed at 4. P. M.

✓

In view of the number of strangers in the City, and their early movements in "sight-seeing", and the great number of applications for admission before 10 o'clock, and the very small number between 4 and 5 P.M.; it is ordered that the Gallery be opened hereafter, and until further action of the Trustees, from 9 o'clock A.M. until 4 P.M. instead of from 10 to 5.

June 28. 1876

[illegible]

S. Hyde

A. M. Wootton

J. C. Hall

H. D. Cooke

Darrell. B. V. (878)

July 1. 1876.

Applies for leave of 2 weeks from the 3d of July.

granted,

✓

Washington July 1st 1876.

To the ~~Board of Trustees~~ Committee on the Building
Corcoran Gallery of Art.

Gentlemen.

I have the honor to ask for two weeks leave of absence to take effect on the 3rd instant.

I will be very grateful if you will favorably consider my application.

Very Respectfully.
B. V. Darnell.
Janitor

approved:
A. Hyde
C. W. Andrews
S. C. Hall
Com. on the Building acting under a Resn. of the Board

send to Sec'y

Oaksmith. (879)

Mr Augusta,
Hollywood N. C.
July 6. 1876

Jul 8/76

With regard to the
Portrait of Genl Knox.

✓

Rec'd Ans. July 8/76

Hoolywood, Carfield Co
N. C. July 6th 1876.

William Moe Leed Esq. Curator
Corcoran Gallery, Washington.

Sir

I am in receipt of yours of the 1st inst, and regret that it did not seem to occur to the gentlemen of the Committee to which you refer that they were treating a woman in what to say the least would be considered an arbitrary manner. My husband's state of health is such that he cannot attend to business and I must therefore attend to my own as well as I can.
I sent the picture to your Gallery at your request, after you had been informed that some informal negotiations had been had with the Government. I do not question the right of your Committee to reject the picture, but I do question their right to inquire my property without giving me the fullest and most complete opportunity of counteracting any information they have received.
I had written to the Library Committee of Congress previous to the receipt of your

recent letters, and I now write to enquire
1st if any members of that Committee have called to examine the picture and if so what representations were made to them?
2nd Whether the opinions of the Committee to which you refer is expressed only as affecting their own decision as to purchasing the picture, or whether it is the intention of your Institution to give such currency to that opinion as may prevent me from successfully offering it upon its merits and upon its record elsewhere. Unless the picture has been prejudiced by your Institution others might come to a more favorable conclusions to my interests and my opinions. After what has been written me by your Institution I am compelled to state that I do not attempt to combat the opinions of your Committee - they are sufficient as ending the negotiations with me. In simple justice they should leave me and those who agree with me to our opinions, especially as they have nothing at stake while I have much. If you will have the goodness to give me the above information, and also the exact size of the canvas (not the frame) of my picture, you will confer a favor.

Very Respectfully

Augusta Oakesmith.

Pauwel's Painting (880)

July 8. 1876.

Description of Pauwels painting taken from Gachards History of Ghent.

COPCORAN GALLERY OF ART
WASHINGTON, D. C.

Return, if not called for in 5 days.

(*Description of the subject of PAUWEL'S Painting.*)

From GACHARD'S History of Ghent.

"The prosperity of the city of Ghent was destroyed by the insurrection that broke out in 1539, occasioned by an attempt to force upon Flanders the payment of 400,000 ducats, being the third part of a subsidy granted by the Netherlands to CHAS. V. This claim was resisted by the citizens of Ghent, and CHAS. V. punished this resistance by depriving the city of all its privileges and immunities, (1540.) A number of the principal citizens were executed, among them one LIEVIN PYN, who was first magistrate of Ghent from May 22d, 1539, to May, 1540, when he was beheaded, after being wrongly accused of misdeeds by several of his ambitious colleagues. When order was restored, and upon the petition of the Pyn family, the Emperor ordered that all evidence given against LIEVIN PYN be erased from the criminal statutes, and that a decree should be publicly read, establishing the good name of one who had been a faithful subject."

"The reading of this act of high justice was done by a priest during a solemn Mass in the Church of St. Nicholas, and in the presence of the Pyn family, still plunged in mourning. The Emperor also ordered that four of the principal accusers should attend the reading of this decree or be subject to a fine of 300 rouleaus of gold. These four were: JOSE GOEDHALS, MICHAEL D'HOGHE, PIERRE DE LE BEKE, and L. DE SMET."

FERDINAND PAUWELS was born at Eeckeren, in the province of Antwerp, in the year 1830, he was a pupil of DE KEYSER, and the BARON WAPPERS, received the Grand Prize of Rome, 1852. Gold Medal at Brussels, 1857. Created Chevalier of the Order of Leopold, 1861. Gold Medal at Berlin, 1864. Chevalier of the Order of the White Falcon; Professor of Historical Painting at the Grand Ducal Academy, at Weimar. Among his prominent works, are "THE PROSCRIBED VICTIMS OF THE DUKE OF ALBA," "THE WIDOW OF VAN ARTEVELDE," (in the Museum of Brussels,) "RE-ESTABLISHMENT OF THE MEMORY OF LIEVIN PYN, 1541," Purchased from the celebrated Strousberg Collection, Berlin, by S. P. AVERY.